



Dispersed Presence Transforming Long Kesh/Maze

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**Transmitting
Contentious
Cultural Heritages
with the Arts**

17 - 18 January 2019 **Milan**

TRACES Final Conference and Exhibition

**Transmitting
Contentious Cultural
Heritages with the Arts**

CONFERENCE 17-18 January 2019 **Milan**

EXHIBITION 18 January-6 February 2019 **Milan**

TRACES is a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme. Through an innovative research methodology, based on an artistic/ethnographic approach, **TRACES** analyses challenges, opportunities and practices inherent in transmitting difficult pasts and heritages in contemporary Europe.

The conclusion of the TRACES Project will be marked by a two-day conference “**Transmitting Contentious Cultural Heritages with the Arts**”, that will take place in Milan on 17-18 January 2019. The symposium is conceived to provide a critical overview on the main findings and results ensuing from the investigations and the Creative Co-productions developed within the project, as well as to foster the critical debate about the transmission of contentious heritages and the process of “Reflexive Europeanisation”. The meeting intends to promote an inter-disciplinary and forward-looking discussion aimed at opening new perspectives based on the Project outcomes.

The Final Event will culminate in the opening of TRACES final exhibition “**Contentious Objects/Ashamed Subjects**”, curated by Suzana Milevska at the Politecnico di Milano.



TRACES – Transmitting Contentious Cultural Heritages with the Arts, has received funding from the European Union's Horizon 2020 research and innovation programme.

www.traces.polimi.it

CONFERENCE

Transmitting Contentious Cultural Heritages with the Arts

17 January 2019 | MUDEC - Museo delle Culture, Milan

18 January 2019 | Politecnico di Milano, Milan

EXHIBITION

Contentious Objects/Ashamed Subjects

Artistic research methods and strategies regarding images, objects, spaces, and events of contentious cultural heritages

18 January – 6 February 2019 | Politecnico di Milano, Milan

Through an innovative research methodology, **TRACES** investigates the challenges and opportunities raised when transmitting complex pasts and the role of difficult heritage in contemporary Europe.

European cultural heritage is inherently complex and layered. In the past, conflicting or controversial perspectives on different historical memories and experiences have been colliding in the rich cultural landscape of Europe and continue to do so in the present. These contentious heritages are often particularly difficult to convey to a wide public and can impede inclusivity as well as prevent the development of convivial relations. Nevertheless, if transmitted sensitively, they can contribute to a process of reflexive Europeanisation, in which the European imagination is shaped by self-awareness, on-going critical reflection, and dialogue across different positions.

TRACES involves a multi-disciplinary team that brings together established and emerging scholars, artists, and cultural workers to develop a rigorous, creative and all-round investigation on contentious cultural heritages, and to experiment with innovative research methodologies. In order to achieve these objectives, **TRACES** has initiated a series of “Creative Co-Productions” in which artists, researchers, heritage agencies, and stakeholders collaborate on long-term projects researching selected cases of contentious heritage and developing new participatory public interfaces. Theoretical investigations pertaining to different research fields and disciplines will support and complement these art-based research actions, analysing and expanding their outcomes with the aim to identify new directions for cultural institutions and museums to effectively transmit contentious cultural heritage and contribute to evolving European identities.

The Conference

Thursday 17th January

MUDEC Museo delle Culture
Conference Room, via Tortona 56, 20144 Milano

14.00	Registration
14.30	Conference Opening and Welcome
14.50 – 15.20	Opening Lectures
	<i>Becoming Contentious: Difficult Cultural Heritages and Artistic Research</i> Suzana Milevska
	<i>Beyond Creative Co-Productions: What Can Be Learned from the TRACES CCP Model</i> Tal Adler
15.30 – 16.40	Lectures/Performances:
	<i>Arresting Decline: The Activities of CCP1 in Mediaș, Transylvania, CCP1</i>
	<i>Awkward Objects of Genocide: Polish Vernacular Artists Face the Holocaust, CCP2</i>
	<i>Casting of Death: Challenging the Artist's Role in Making Heritage Contentious, CCP3</i>
16.45 – 17.15	Coffee break
17.15 – 18.00	Lectures Performances:
	<i>Disposal: Reflections on Human Remains as Hazardous Material, CCP4</i>
	<i>Dispersed Presence Transforming Long Kesh/ Maze, CCP5</i>
18.15 – 19.00	Art&Research Panel: New Forms of Collaboration
19.00	Closing Remarks and cocktail

Friday 18th January

POLIMI - Politecnico di Milano - School AUIC
Aula Rogers, via Ampère 2, 20133 Milano

13.30	Registration
14.00 – 14.30	Conference Opening and Welcome
14.30 – 15.00	<i>Disturbing the Peace: Museums, Conflict and Activism for Social Justice, Bernadette Lynch</i>
15.00 – 15.30	<i>Art, Anthropology, Contested Heritage: Ethnography and Art Practices, Arnd Schneider</i>
15.30 – 16.15	<i>Conflict Learning: Mediating Contentious Cultural Heritages, Conflict and the Unpredictable, Nora Landkammer, Karin Schneider</i>
	<i>After the Project, Julia Albrecht</i>
16.15 – 16.30	Coffee break
16.30 – 17.00	<i>Milan Contentious Memories: Arts, the City and Political Engagement, Luca Basso Peressut</i>
17.00 – 17.45	<i>Towards a New Imagination of Europe? The Politics of Contentious Heritage in Institutional and Everyday Performances, Marion Hamm</i>
	<i>On Co-Production, Klaus Schönberger</i>
17.45 – 18.15	<i>Contentious Collections: Potentials and Challenges for Public Engagement</i> Sharon Macdonald
18.30 – 19.15	<i>Heritage and Nations: The Language of Art and the Language of Power</i> Angela Vettese
	Exhibition opening by the curator Suzana Milevska

The Exhibition

18th January - 6th February 2019

POLIMI - Politecnico di Milano
School of Architecture Urban Planning Construction Engineering
Galleria del Progetto, via Ampère 2, 20133 Milano

Contentious Objects/Ashamed Subjects is a research about research: it is based on a long-term cross-disciplinary curatorial exploration of art-based research and artistic research projects. Focusing particularly on various methodologies, artistic research methods and strategies that are employed by contemporary artists, the exhibition features those artistic practices dedicated to durational and exhaustive cross-referential investigations of difficult tangible and intangible cultural heritages: reflected in images, objects, spaces, and events that have problematic pasts or inhabit present contentions. In this respect, some of the pertinent questions that triggered the investigation concern which objects, images and spaces are considered contentious cultural heritages (Sharon Macdonald), and how they are transmitted and reflected in the European "culturalscapes".

Contentious Objects/Ashamed Subjects aims to map and critically reflect the state of art in both, the field of artistic research methodologies and in research-based art practices that deal with the shame linked to contentious heritage and its associated traces. The stereotypical and racialised representations; institutional reluctance to acknowledge the questionable provenience of unlawfully acquired objects and unethical sponsorship; as well as propositions of how to deal with the repressed memory

of spaces once inhabited by conflict or are marked with contested monuments dedicated to disgraceful historic figures or events; collective memory about commoning movements that contested the appropriation of public space; are just some of the topics addressed in the projects presented here. Consisting of selected archival documents and photo, audio and video documentation of academic and artistic research, the featured projects and practitioners focus on various relevant and often sensitive thematic clusters by employing various methodologies and theories, while proposing specific research methods and strategies capable of contending with their selected subjects.

A rich sequence of **activities and pop-up events** will be organised over the entire duration of the exhibition, by Răzvan Anton, Leone Contini, Nora Landkammer and Karin Schneider, Ian Alan Paul, Karin Reisinger.

**Conference
Abstracts**

Becoming Contentious: Difficult Cultural Heritages and Artistic Research

Thursday, 17 January, 2019, 14.50 – 15.20

Suzana Milevska is an art historian, theorist of visual art and culture and curator from Skopje, Macedonia. She is a research fellow at Politecnico di Milano, and principal investigator for the TRACES research field "Artistic Research: Creative Co-Production Beyond Intervention".

The presentation is conceptualised as a triangulated analysis of the topic of contentious heritages, contemporary artistic research, and the collaboration or coproduction between the artists and institutions. The central argument will unravel around the reciprocal relations between contentious objects of cultural heritage and the subjects and circumstances that directly or indirectly led to defining certain objects and collections as contentious (either through the existing public debates or through the art projects as such). The presentation will specifically focus on various points of intersection and contradictions between the contentious heritages and contemporary arts (e.g. institutional critique and participatory arts) in order to address and challenge the assumption that the artistic research methods or media are appropriate for addressing the contentious objects and collections and have relevant potentials for instigating sustainable institutional and social changes of the inherited problematic concepts and the contentious systemic and institutional structures.

The potentials of various artistic practices (art genres, media, etc.) as well as the newly developed artistic models, methodologies and strategies for research and critical analysis: whether and how some of these artistic practices and artistic research contributed to the artists' involvement in the debates surrounding the contentious heritages (e.g. colonial provenience of the museums' collections, current funding, decolonisation of institutions, or feminist critique) and to the development of the research methodology in general will be addressed through several projects from TRACES and from the exhibition "Contentious Objects/Ashamed Subjects".

Beyond Creative Co-Productions: What Can Be Learned from the TRACES CCP Model

Thursday, 17 January, 2019, 14.50 – 15.20

Tal Adler is an artist and researcher at the Humboldt-Universität zu Berlin. He is task leader of the TRACES research field “Artistic Research: Creative Co-Production Beyond Intervention” as well as team member of the Creative Co-Production “Dead Images”.

Creative Co-Production (CCP) as a model was conceived especially for the TRACES project, but it was based on my previous artistic research on, with and at museums and universities. It was meant to improve the settings for artistic research on contentious heritages, but the pertinent question here is was this concept indeed useful? Did the CCP model enable a ‘significant, sustainable change’? Is it at all important to stress the element of change?

In this presentation, as the TRACES project draws near completion, I will offer a critical look at some aspects of the CCP model based on the experience gained in the five TRACES CCPs, and will discuss possible ways to employ this model further and to possibly move beyond it.

Arresting Decline: The Activities of CCP1 in Mediaș, Transylvania

Thursday, 17 January, 2019, 15.30 – 16.40

Răzvan Anton is an artist and lecturer at the Cluj University of Art and Design and collaborator with École européenne supérieure de l'image (Poitiers - FR) and Tasuleasa Social (RO). He is the appointed artist for the TRACES Creative Co-Production "Absence as Heritage".

Julie Dawson is the project director and primary researcher for the Leo Baeck Institute's long-term JBAT project. She is the researcher responsible for the TRACES Creative Co-Production "Absence as Heritage".

Alexandra Toma has been involved with activities at the Mediaș Synagogue since 2014, first as a volunteer, then as the project manager assistant and currently as project manager for activities and events in the space. Toma is the on-site administrator for the Horizon 2020-funded project TRACES.

Over the past three years the Casa de lângă Sinagogă has shifted from an anonymous space in the cityscape of the small Transylvanian town of Mediaș to a community gathering point, a local education hub, an artist's atelier, and a gallery space with changing exhibitions on topics normally absent from the public discourse. CCP1 will discuss the changes wrought and experiences gathered from a variety of viewpoints: Local site-manager Alexandra Toma will outline the positive repercussions this transformation has had on the local population, while Julie Dawson and Răzvan Anton will describe their collaborative efforts to design exhibition material and events which induce the visitor to engage with Jewish space and heritage, to consider uncomfortable historic events, and to confront the region's past and present multilinguality.

Awkward Objects of Genocide: Polish Vernacular Artists Face the Holocaust

Thursday, 17 January, 2019, 15.30 – 16.40

Erica Lehrer is a socio-cultural anthropologist and curator. She holds the Canada Research Chair in Museum and Heritage Studies at Concordia University, Montreal. She is contributing on the TRACES Creative Co-Production "Awkward Objects of Genocide".

Roma Sendyka is associate professor at the Jagiellonian University and Director of the Research Center for Memory Cultures. She is contributing to TRACES as a researcher involved in the Creative Co-Production "Awkward Objects of Genocide".

Wojciech Wilczyk is a photographer, art critic, curator and member of the Association of Polish Art Photographers. He is collaborating on TRACES by contributing to the Creative Co-Production "Awkward Objects of Genocide".

Magdalena Zych is a cultural anthropologist, a curator and research coordinator at the Ethnographic Museum in Cracow, and a PhD candidate at the Jagiellonian University. She collaborates in the TRACES Creative Co-Production "Awkward Objects of Genocide".

The presentation will refer to obscure, difficult to categorise, esthetically baffling representations of the Holocaust made in traditional craft media (wood-carving, painting, weaving) by non-professional artists in Poland. These objects have been produced from soon after the war until today. They were sold, commissioned, collected, presented, and "performed" for a complex range of reasons. Yet lacking wide circulation, they never became part of popular social imaginaries nor influenced aesthetic codes of Holocaust representation. Our presentation will reflect on our process of tracking these objects down in collections across Poland and in Germany, confronting their "awkwardness" by means of photography, archival, interview, and ethnographic research, and exhibiting them in Kraków ("A View too Close: Other images of the Shoah", December 2018-March 2019). We will discuss our experience with scholar-artist collaborative research and co-production and our key research results, illustrated by Wojciech Wilczyk's photographs and video-documentation from the exhibition itself.

Casting of Death: Challenging the Artist's Role in Making Heritage Contentious

Thursday, 17 January, 2019, 15.30 – 16.40

Damijan Kracina is a sculptor, media artist, scenographer and teacher at the School for Design and Photography in Ljubljana. He is a co-founder of the Domestic Research Society and involved in the TRACES Creative Co-Production "Casting of Death".

Alenka Pirman is a contemporary artist and a PhD student of Heritology at the Faculty of Arts, University of Ljubljana. She is contributing on the TRACES Creative Co-Production "Casting of Death".

Jani Pirnat is an art historian and curator in the Museum and Galleries of Ljubljana, holding a national licence of a museum curator of tangible heritage. He participates in TRACES project's Creative Co-Production "Casting of Death".

The "Casting of Death" research focused on the death mask-casting practice fashionable predominantly in the 19th and 20th centuries for the purpose of building national identities through a public veneration of exceptional cultural figures. It was the first systematic research on the topic of death masks in Slovenia. The Domestic Research Society (Damijan Kracina, Alenka Pirman, and Jani Pirnat) established a creative co-production team with collaborators Marko Jenko (Museum of Modern Art), Janez Polajnar (City Museum of Ljubljana), and Marijan Rupert (National and University Library). The team contacted 127 public cultural institutions throughout Slovenia and the collected data were published in the "Casting of Death" database, developed by the national Institute of Contemporary History, which will also maintain the database in the future. Through interdisciplinary working sessions and open platforms (press conference, exhibition, blog, online database) the creative co-production team focused on the artist's role in the affirmation of national identity through the practice of casting death masks and its own role in the potential recuperation of the research.

Disposal: Reflections on Human Remains as Hazardous Material

Thursday, 17 January, 2019, 17.15 – 18.00

Linda Fibiger is a Lecturer in Human Osteoarchaeology at the University of Edinburgh and Programme director of the MSc in Human Osteoarchaeology. She is contributing to TRACES on the Creative Co-Production "Dead images".

John Harries is a Senior Teaching Fellow in Social Anthropology at the University of Edinburgh. His work focuses on issues of memory, materiality and identity. He is contributing to TRACES on the Creative Co-Production "Dead images".

Joan Smith is an artist, lecturer in Art at the University of Edinburgh, and director of Undergraduate Studies at Edinburgh College of Art. She is involved in TRACES as a researcher in the Creative Co-Production "Dead images".

Tal Adler is an artist and researcher at the Humboldt-Universität zu Berlin. He is task leader of the TRACES research field "Artistic Research: Creative Co-Production Beyond Intervention".

Anna Szöke is a researcher at the Humboldt-Universität zu Berlin. She is a team member of the TRACES Creative Co-Production "Dead Images".

Maria Teschler-Nicola is a human biologist and anthropologist. She is director of the Anthropological Department at the Vienna Natural History Museum. She collaborates to the TRACES Creative Co-Production "Dead images".

Our contribution is about the disposal of an approximately 30 x 3 meter photograph of over 8000 human skulls that sit on shelves in the Vienna Natural History Museum. The photograph of this gathering of skulls was taken as a digital image by Tal Adler in 2012. The image was printed in the summer of 2018 and, from June 28th until August 25th, displayed to the public as part of the "Dead Images" exhibition at the Edinburgh College of Art. Once the exhibition closed, the photograph was pulled down and incinerated as hazardous material.

The question we ask is in what ways was this material "hazardous" and how, in the process of destruction, we negotiated issues of care and risk with reference to contentious heritage? In foregrounding the notion of hazardous material we also wish to attend to the relationship between the materiality of the photograph and its critical positioning within political and ethical engagements with the problematic legacy of collecting and retaining human remains as specimens. This was substantially hazardous material. It burned with a black smoke and gave off carbon monoxide. It was also be hazardous in another register: an uncertainty and ambivalently difficult image, maybe transgressive, even offensive. Unmoored from architectures of display and curatorial intent it became a danger: a potentially wrong thing: a biohazard.

Finally, in considering the transformations to hazardous material wrought by fire we also wish to consider that which endures, even after burning, and whether fire is a resolution to anything, or if the thing which has been so changed into blackened lumps still retains that which made it hazardous.

Dispersed Presence Transforming Long Kesh / Maze

Thursday, 17 January, 2019, 17.15 – 18.00

Martin Krenn is a PhD, artist, curator and lecturer at the University of Applied Arts in Vienna, Austria. He is one of the lead artists contributing on the TRACES Creative Co-Production "Transforming Long Kesh/ Maze Prison".

Aisling O' Beirn is an artist based in Belfast, PhD and lecturer in Fine Art at Ulster University. She is one of the lead artists contributing on the TRACES Creative Co-Production "Transforming Long Kesh/Maze Prison".

An illustrated lecture discussing the dialogical methodology developed by artists Martin Krenn and Aisling O' Beirn for "Transforming Long Kesh / Maze". For this project the artists worked with participants who have had first hand experience of the former prison Long Kesh in order to explore current perceptions and future possibilities of understanding and mediation the contentious and inaccessible site.

**Art&Research Panel:
New Forms of Collaboration**

The Keynote Speaker

Disturbing the Peace: Museums, Conflict and Activism for Social Justice

Friday , 18 January, 2019, 14.30 – 15.00

Dr. Bernadette Lynch is an academic and museum professional with twenty-five years' experience in senior management in UK and Canadian museums. Formerly Deputy Director at the Manchester Museum at the University of Manchester, she developed an international reputation for leading ethical, innovative participatory practice. In her research and consultancy work she specialises in public engagement and participation with diverse communities and in leading museum transformation and change, publishing widely on all aspects of participatory democracy in museums. Her recent work has been very influential in raising debate on the impact of public engagement right across the cultural sector. She has extensive experience in leading in participatory action research with museums across the UK. She is frequently asked to lecture, advise, teach museum studies and mentor museum professionals internationally. She is Honorary Research Associate at University College London (UCL) where her ongoing research relates to power, democracy, dialogue, debate, engaging with conflict, contested collections and difficult subject matter and organisational change in the museum.

Art, Anthropology, Contested Heritage: Ethnography and Art Practices

Friday , 18 January, 2019, 15.00 – 15.30

Arnd Schneider is professor of social anthropology at the Department of Social Anthropology of University of Oslo. He is involved in TRACES as the scientific coordinator for the research field "Ethnographic Research on/with Art Production".

WP2 has two main functions. On the one hand, it critically guides and accompanies the research process of the other CCPs through the work of five ethnographers and convening a number of workshops (Klagenfurt and Oslo 2016, Berlin 2017, Oslo 2018). WP2 also carries out its own empirical research in Italy, in order to critically evaluate artistic research and process at the intersection with heritage providers (museums) facing the challenges of a post-colonial legacy of their collections.

In this presentation, the WP2 team, consisting of WP2 leader Prof. Arnd Schneider, five ethnographers who were embedded in the CCPs (Matei Bellu, Katarzyna Maniak, Blaz Bajic, Aglaja Kempinski, Laura McAtackney) and one artist, Leone Contini, will report on their work over the last three years – the subject also of a book "Art, Anthropology, and Contested Heritage: Ethnographies of TRACES" (forthcoming with Bloomsbury, 2019).

After a short introduction by Arnd Schneider, each ethnographer will speak briefly to one significant image from their fieldwork, as will Leone Contini and Arnd Schneider, based on their collaboration for the exhibition "Bel Suol d' Amore: The Scattered Colonial Body" Museo Nazionale Preistorico Etnografico "Luigi Pigorini" (part of the Museo delle Civiltà, Rome) in 2017.

Conflict Learning: Mediating Contentious Cultural Heritages, Conflict and the Unpredictable

Friday , 18 January, 2019, 15.30 – 16.15

Nora Landkammer is a gallery educator and researcher, deputy head of the Institute for Art Education currently developing a PhD project on decolonizing perspectives in education in ethnographic museums. She is contributing to TRACES as the scientific coordinator on the research field "Research on Education and Stakeholder Involvement".

Karin Schneider is an historian, researcher and gallery mediator. Currently she teaches at the University of Applied Arts in Vienna and she is a research associate at the Institute for Art Education at Zurich University of the Art. In TRACES, she researches "Education and Stakeholder Involvement".

In the context of contentious cultural heritages, WP3 explored arts based and educational methods for public engagement in museums and heritage sites. Simultaneously, we accompanied the process of stakeholder involvement and educational activities taking place as part of the TRACES Creative Co-Productions.

Our starting point was the assumption that learning processes on conflicted heritages and histories are themselves to provide and establish environments where conflict can arise; spaces where conflicts can be expressed, negotiated or even developed rather than solved – without reproducing the violence embedded in these conflicts. Hence we further developed the term "conflict learning" in alignment with a critical reading of similar concepts in pedagogical literature.

In the course of empirical research on learning situations in museums and historical sites, we developed a more complex picture of how "conflict" in learning and communication situations appears in surprising, unpredictable and sometimes unpleasant ways that might not to be directly controlled, stimulated or negotiated. In our presentation we will focus on instances of conflict learning in the TRACES project and further case studies and outline how the initial concept differentiated and was challenged during the research process.

After the Project

Friday , 18 January, 2019, 15.30 – 16.15

Julia Albrecht was born in St. Vincent and the Grenadines in the Caribbean. After stays in Canada and Hungary she now lives in Heidelberg, Germany. Since completing her master's degree in English (New Anglophone Literatures and Cultures) and American studies at the Goethe University in Frankfurt am Main, she has been working on racism-critical and post-colonial topics. As part of her later studies in Social Work and Social Education, she worked as an intern from 2014 to 2015 and then as a volunteer in the Frankfurt Weltkulturen Museum. As of September 2018 she is employed in the Department of Education of the Frankfurt Weltkulturen Museum.

The TRACES workshop "What is this doing here?" at Weltkulturen Museum Frankfurt can be regarded as an attempt at transforming the master's house with the master's own tools. The focus of attention however is on refiguring the gaps in these tools so they become instruments of change and serve the intended goal of disrupting a continually resisting museum's logic. Moving on from the workshop the question is how to implement a sustainable pedagogical strategy for change. The embedding of the workshop into the programm of the education department, the museum's current exhibition: "Collected, Bought, Looted – Case Studies from a Colonial and National Socialist Context" already show some fruits of our efforts.

Nevertheless working first outside and now from within the structures of the Weltkulturen Museum one is confronted with a conflict between the will to promote a decolonising/racism-critical approach in the museum's structures and perspectives and the fear of being outdone by dominant institutional practice. This means being aware of the contentious history of the museum and widening the resistance to a reenactment of learned ways of practice. Such repetitions tend to hinder reflections on a sense of a present duty which arises out of a conflictual past being central to the museum's practices.

Milan Contentious Memories: Arts, the City and Political Engagement

Friday , 18 January, 2019, 16.30 – 17.00

Luca Basso Peressut is professor of interior architecture, exhibition design and museography at Politecnico di Milano, and coordinator of the doctoral programme in architectural, urban and interior design. He is the scientific responsible for the TRACES research field "Artistic Research: Creative Co-Production Beyond Intervention".

In Milan several events regarding the last seventy years are still "open wounds". Not only World War II, the Shoah, the deportations, the Resistance to Nazi-fascism, but also the "Years of Lead" and the terrorism in 1970s and, recently, immigration, racism and cultural conflicts, have marked the city in places of remembrance that are also places of cultural confrontation. Some of them have disappeared, others have been (partly) erased from collective memory by political choice, some are still there.

The work of artists, art students, architects - creative and politically engaged - left and still leaves a network of "signs" that try to fight the amnesia and the loss of the heritage related with contentious memories.

Towards a new Imagination of Europe? The Politics of Contentious Heritage in Institutional and Everyday Performances

Friday , 18 January, 2019, 17.00 – 17.45

Marion Hamm is a European Ethnologist at the University Klagenfurt / Celovec. Her current research focusses on popular and institutional practices and performances with the aim to understand transformations of subjectivity and the possibility of human agency in the contemporary socio-cultural landscape.

Can we imagine a Europe where difference and conflict become productive? Can we combine the divisive dimensions of heritages in Europe with a respectful and inclusive attitude, rather than toxic expressions of othering? This paper introduces contentious heritage as a way to draw on the past for reflection, controversy and debate. It directs attention to contentious heritage as an attitude, performed by artists, in everyday live and increasingly by institutions. Based on ethnographic research, it argues that heritage performances on the local, regional and popular level may well be a step on the path towards a new imagination of Europe.

On Co-Production

Friday , 18 January, 2019, 17.00 – 17.45

Klaus Schönberger is professor of cultural anthropology and vice-chair of the Institut für Kulturanalyse at Universitaet Klagenfurt. He is TRACES Project Coordinator and scientific responsible for the research field "Performing Heritage: Creative Everyday Practices in Popular Culture".

Artists and Academics are increasingly working together. However, as the TRACES project shows, such co-production brings with it many obstacles that need to be dealt with: Different institutional logics, different priorities, different "products". This contribution outlines some of the dynamics arising from trans-disciplinary co-productions, and the strategies to deal with them productively.

Contentious Collections: Potentials and Challenges for Public Engagement

Friday , 18 January, 2019, 17.45 – 18.15

Sharon Macdonald is Alexander von Humboldt Professor for Social Anthropology at the Humboldt-Universität zu Berlin and Director of CARMaH, the Centre for Anthropological Research on Museums and Heritage. She is the Scientific Coordinator of the TRACES research field “Contentious Collections: Research on Material Culture of Difficult Cultural Heritage”.

Based primarily on the experiences from the CCPs involved in TRACES, and especially the collections involved, this presentation will draw on notions of “affordance” to identify a range of potentials and challenges involved in engaging publics in contentious cultural heritage. In particular, it will focus on the affective affordances of particular forms of contentious or contestable heritage in order to discuss how such affordances are variously mediated – and potentially transformed – through the CCP work. In doing so, it will also consider the implications of such work for reflexive Europeanization.



TRACES – Transmitting Continuous Cultural Heritages with the Arts, has received funding from the European Union's Horizon 2020 research and innovation programme.